

# NORTE, THE END OF HISTORY

*(Norte: Hangganan ng Kasaysayan)*

A film by Lav Diaz



The Philippines, 2013, 250 mins, Tagalog with English subtitles

**Official Selection, Un Certain Regard, Cannes Film Festival 2013**

Masters Selection, Toronto International Film Festival

Festival del Film Locarno

London Film Festival

Karlovy Vary Film Festival

Sarajevo Film Festival

San Sebastian Film Festival

New York Film Festival

**Opens July 18, 2014**

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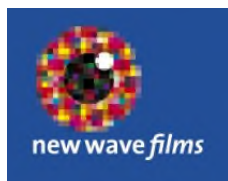
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## Synopsis

In this re-imagining of *Crime and Punishment*, set in the northern Philippine province of Luzon, Fabian, a law-school dropout, frustrated with his country's never-ending cycle of betrayal and apathy, commits a horrific double murder; a gentle family man, Joaquin, takes the blame and receives a life sentence, leaving behind his wife Eliza and two children, whilst Fabian roams free, and is taken over by evil. Joaquin is a simple man who finds life in prison more tolerable when something mysterious and strange starts happening to him.

More details and downloads at [newwavefilms.co.uk](http://newwavefilms.co.uk)



## Cast

**Sid Lucero**  
**Angeli Bayana**  
**Archie Alemania**  
**Angelina Kanapi**  
**Soliman Cruz**  
**Mae Paner**  
**Hazel Orencio**  
**Ian Lomongo**  
**Kristian Chua**  
**Noel Sto. Domingo**  
**Perry Dizon**  
**Moira**  
**Sheenly Giner**  
**Dea Formacil**  
**Kristine Kintana**  
**Lex Marcos**  
**Luis Galang III**  
**Edino Pascual**  
**Julia Domingo**  
**Clement Andraga**  
**Paolo Rodriguez**

**FABIAN**  
**ELIZA**  
**JOAQUIN**  
**HODA**  
**WAKWAK**  
**MAGDA**  
**ADING**  
**CESAR**  
**PERYONG**  
**SALVADOR**  
**PROF. PERRY**  
**PROF. MOIRA**  
**GINA**  
**ANGELA**  
**TATING**  
**KIKO**  
**FERDIE**  
**ELMO**  
**CRISELLE**  
**PAO**  
**LAWYER**

## Crew

Director  
Producer  
Screenplay  
Story  
Cinematographer  
Editor  
Live Sound Recording  
Sound Design and Supervision  
Assistant Director/Casting  
2nd Assistant Director  
Production Manager  
Asst. Production Manager  
Production Designer  
Line Producers  
Executive Producers

**Lav Diaz**  
**Moira Lang (Raymond Lee)**  
**Lav Diaz & Rody Vera**  
**Rody Vera, Michiko Yamamoto, Raymond Lee**  
**Larry Manda**  
**Lav Diaz**  
**Mark Locsin**  
**Corinne De San Jose**  
**Hazel Orencio**  
**Liryc Paolo Dela Cruz**  
**Elaine Mateo Luguban**  
**Benly Academia**  
**Perry Dizon**  
**Kristine Kintana, Maya Quirino**  
**Kayan, Jessica Zafra, Origin8 Media**

Colour / 250 mins / Stereo 5.1 / Scope

## Biography

Lavrente Indico Diaz, aka Lav Diaz is a filmmaker from the Philippines born in 1958. He works as director, writer, producer, editor, cinematographer, poet, composer, production designer and actor all at once. He is especially notable for the length of his films, some of which run for up to eleven hours. That is because his films are not governed by time but by space and nature. His films are about the social and political struggles of his motherland and through these, he has garnered an increasing reputation in the international festival circuit. *Norte* is the first of his films to be released in the UK.

Since 1998 and his first film, *Criminal of Barrio Concepcion*, selected in Pusan and Toronto, he has directed twelve films, and won several international awards. His 2002 film *Batang West Side* won Best Picture at the Singapore International Film Festival, plus awards at the Independent Film Festival of Brussels, Gawad Urian, and Cinemanila International Film Festival. He also received a Gawad Urian for his 2005 film *Evolution of a Filipino Family* and a Special Jury Prize at the Fribourg International Film Festival in 2006 for *Heremias, Book One*. His film *Death in the Land of Encantos*, was the closing film of the Orizzonti section of the Venice Film Festival 2007, and was awarded a Golden Lion Special Mention. His 2008 eight-hour film *Melancholia*, a story about victims of summary executions, won the Orizzonti Grand Prize at the 65th Venice International Film Festival, and *Florentina Hubaldo, CTE* has received Best Film at Images Festival, Toronto and Jeonju International Film Festival in 2012. In 2010 he received a Guggenheim Fellowship and in 2011 joined the Board of Directors for Cine Foundation International. The Venice Film Festival calls him “the ideological father of the New Philippine Cinema”.

In 2013, his latest film *Norte, The End of History* was in the Official Selection (Un Certain Regard) at the Cannes Film Festival for the first time. It was seen as “one of the most beautiful film seen in Cannes” (Jacques Mandelbaum, Le Monde) or even “quite possibly the best film there” (Daniel Kasman, Mubi), a “superb piece of focused narrative” (Jonathan Romney, Screen) – a broadened international recognition that earns him to be invited at FID Marseille to be part of the Official Competition Jury and eventually at the 2013 Locarno Film Festival as the President of the Jury.

## Filmography

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1998 ***Criminal of Barrio Concepcion*** (*Serafin Geronimo: Kriminal ng Barrio Concepcion*)

132 min / colour

Toronto International Film Festival

Chicago International Film Festival (Fipresci)

Pusan International Film Festival

1999 ***Burger Boys***

103 min / colour

1999 ***Naked Under The Moon*** (*Hubad sa Ilalim ng Buwan*)

110 min / colour

Berlin International Film Festival

Singapore International Film Festival

Cinemanila Film Festival, Philippines

2002 ***West Side Kid*** (*Batang West Side*)

315 min / b&w and colour

Gawad Urian Awardee Best Picture, Best Direction, Best Screenplay, Best Cinematography, Best Actor (Joel Torre), Best Supporting Actor (Raul Arellano), Best Supporting Actress (Gloria Diaz), Best Production Design, Best Music, Best Sound], Philippines

Netpac Award [Cinemanila International Film Festival, Best Acting Ensemble (Joel Torre, Yul Servo, Art Acuna, Ruben Tizon)], Philippines]

Hong Kong International Film Festival

Karlovy Vary International Film Festival

New York Asian American International Film Festival

Raindance Film Festival

Hawaii Film Festival

2002 ***Jesus, Revolutionary*** (*Hesus Rebolusyunaryo*)

112min / colour

CPHDOX Festival

2004 ***Evolution of a Filipino Family*** (*Ebolusyon ng Isang Pamilyang Pilipino*)

343 min / b&w

Gawad Urian Awardee (Best Picture, Best Screenplay, Best Production Design)

Toronto International Film Festival

International Film Festival Rotterdam

San Francisco International Asian American Film Festival

Hong Kong International Film Festival

Singapore International Film Festival

Vienna International Film Festival

Mar Del Plata Film Festival

Cinemanila International Film Festival

2006 ***Heremias, Book One: The Legend of the Lizard Princess*** (*Heremias, Unang Aklat: Ang Alamat ng Prinsesang Bayawak*)

540 min / colour

Grand Prix Nominee (Fribourg International Film Festival)

Special Jury Prize Awardee (Fribourg International Film Festival)

Cinemanila International Film Festival

2007 ***Death in the Land of Encantos*** (*Kagadanan Sa Banwaan Ning Mga Engkanto*)

330 min / b&w

Venice Horizons Special Mention Award, Venice Film Festival

Young Critics Circle Awardee (Best Achievement in Cinematography and Visual Design)

Silver Hanoman (Jogja-NETPAC Asian Film Festival)

NETPAC Prize, Best Asian Feature (Jogja-NETPAC Asian Film Festival)

Toronto International Film Festival

International Film Festival Rotterdam

Singapore International Film Festival

2008 ***Melancholia***

480 min / b&w

Orizzonti Grand Prize, Venice Film Festival

Sao Paulo International Film Festival

International Film Festival Rotterdam

Cinemanila International Film Festival, Philippines

Buenos Aires International Film Festival of Independent Cinema

Thessaloniki International Film Festival

Jeonju International Film Festival

2011 ***Woman of The Wind (Babae ng Hangin)***

120 min / b&w

2011 ***Century of Birthing***

360 min / b&w

Venice Film Festival

Toronto International Film Festival

International Film Festival Rotterdam

Grand Jury Prize, Cinemanila International Film Festival 2011, Philippines

Jeonju International Film Festival

New Horizons Film Festival

2012 ***Florentina Hubaldo, CTE***

360 min / b&w

NETPAC Prize (Best Asian Film), Jeonju International Film Festival 2012

On Screen Award (Best Film, International Competition), The Images Festival 2012, Toronto

International Film Festival Rotterdam

Edinburgh International Film Festival

New Horizons Film Festival

Cinemanila International Film Festival

2013 ***Norte, The End of History (Norte, hangganan ng kasaysayan)***

250 min / colour

Un Certain Regard, Cannes International Film Festival 2013

FID Marseille 2013

Karlovy Vary International Film Festival 2013

Sao Paulo International Film Festival 2013

San Sebastian International Film Festival 2013

New York Film Festival 2013

Busan International Film Festival 2013

## Interview with Lav Diaz (July 2013)

By Michael Guarneri, *La Furia Humana*, issue 17

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**MG:** Indeed, you have been upgrading your shooting gear lately, most notably in *Norte*. Can you detail about this recent upgrade in relation to one of the main ideas of your filmmaking practice – the “political” aspect of the aesthetic choice of using digital technology?

**LD:** I’d say “economic choice”: in filmmaking, technology is first of all an economic issue. For *Norte*, I used that kind of camera simply because I could afford it. I shot it with that gear for economic reasons: I was offered money from the production.

The film *Norte* wasn't my idea at all, in the beginning. It was an idea by other people and they wanted to shoot the movie themselves. But in the end, they thought it really sounded like a Lav Diaz film, so they asked me to direct it. One of the guys involved in the original project was a long-time friend of mine: he called me up and told me “Lav, we have this film we are supposed to make, but it's really material for you. Why don't we meet and talk about it?” So we met up and they told me the story. I liked the idea very much and we began to develop it together. Then they told me “There's money, you can rent a camera”.

**MG:** You rented the gear, you don't own it...

**LD:** Yes. I told the producers to buy the camera, I told them buying the gear was more practical: if we own the camera, we can shoot more – we can shoot whenever we want, instead of planning a tight schedule and rushing things. There was so much money wasted, and this is a thing I didn't like about the shooting. We rented the camera package: very expensive... If we had bought it, the camera could have been used by me and by other fellow-filmmakers, or it could have been rented out by the producers to generate funds. Creating a flow of money and a circulation of ideas to develop film-projects and make more films in our country: to me this is a very important “political” aspect in filmmaking. It is part of the struggle.

So you see, technology is an economic issue that has consequences on many levels. Clearly, it affects how the film looks: for example, *Norte* is a colour film and there is much more camera movement than in my other movies. It is not the camera movement you find in commercial cinema, though. It is not flossy camera movement. It's more about quietly following the characters. It's still about duration and space as before, but at the same time it is something new for me.

**MG:** Introducing *Norte* this morning, you used the word “canvas” in relation to the frame...

**LD:** Yeah, the canvas is the idea. I chose the locations for *Norte* because of the colours, because of the sunlight: I like the way light keeps changing in the island, I like how light reflects and affects the mood of the people there. The light was really important for the film.

**MG:** Do you paint?

**LD:** Yes, I started as a painter. But as any other medium, painting asks for great commitment, so I don't like the idea of painting just because sometimes I feel like it. I respect real painters, I respect their total commitment. That's also why I don't call myself a musician: I like to play guitar and I like to paint, but I am committed to cinema and my time is dedicated to cinema.

**MG:** I just had this flashback of the woman burning the painting she made in *Death in the Land of Encantos* (2007)...

**LD:** Yes, that's how I deal with it: if you are not committed to your work, you might as well burn it. Otherwise it's a lie. If you are not committed to it, you are a fraud and it's going to be a curse.

...

**MG:** ... your latest film stages once again a very interesting dialectic between opposites. On the one hand, things have to change, evil must be overthrown. On the other hand, the distinction between "good" and "evil" is blurred, if the supposedly "good" feels entitled to do anything to kill "the evil".

**LD:** It is the big question: can revolution survive without turning into violence, without devouring its own children? I don't know. The world is changing, ideas change, ideologies grow. Some can be very dogmatic, but at the same time everything is valid: it's up to you to use these things, to interpret them. Application is always the key: in everyday life, in filmmaking, in politics... You can have all the ideas and perspectives you want, but if you remain quiet and do nothing, it remains a theory: to me, that's an uncommitted perspective.

**MG:** This morning you said you shot *Norte* in the north of the Philippines because the zone is dictator Ferdinand Marcos' place. I didn't get exactly what you meant, if he was born there or what. Can you expand on that?

**LD:** *Norte* was shot in the north of the country, in the Ilocos Norte province. Ferdinand Marcos Senior was born there, and the place is still Marcos' family place. I mean, even if Ferdinand Marcos Senior died, the Marcos are still there: the son Ferdinand Marcos Junior is the senator from Ilocos Norte, the daughter Maria Imelda Marcos is the governor of Ilocos Norte, the wife Imelda Marcos is a congresswoman... So they are still in control, the Marcos still have the power. The place in which we shot the movie is the area where fascism started in the country: in the late Forties, Ferdinand Marcos Senior started his political career as a representative of Ilocos Norte. And today the politicians and the administrators of the place are very violent. If you make the mistake of fighting with them, you are going to die: they will have people ambush you, liquidate you, assassinate you. If you visit the place, it looks so peaceful, so beautiful, so calm... but you have this foreboding that beyond the shadows, there's violence hollering: beyond the façade, there's evil watching you. That's the psyche there. That's why I used the title *Norte, the End of History*, because Norte is the place where the history of the Philippines ended, when Marcos destroyed us.

**MG:** As a matter of fact, I was surprised by the title *Norte, the End of History*, because "the end of history" seems to run against one of the main ideas in your cinema – the idea of something that grows and grows...

**LD:** The idea of birth, possibly "re-birth", yes. But you see, it is the aim of the film to warn people about fundamentalism, about fascism. To warn people about extremism, about the coming of people like the character played by Sid Lucero: here comes Fabian the evil guy, he's going to be a dictator in the future, he's a manipulator and he's going to be a corrupt politician. So the film is a foreboding about dangerous ideas lurking around. That's the vision of the film: *Norte* is a warning.

**MG:** Is there any chance of a distribution of *Norte* in the Philippines, outside the festival circuit?

**LD:** We haven't screened *Norte* in the Philippines yet. I don't know with the producers, but it is hard to get theatrical release in the Philippines. It is beyond us I think, so I don't know. It could be shown like *Part 1* and *Part 2*: "Just don't destroy the film" I said... Actually, I had this idea, I said "Here's the situation: if you plan to show it divided into two parts in this or that city or town, at least find one theatre that agrees to screen the full movie, so people have the chance to see it in one séance". The movie will be split into two parts in one theatre and, at the same time, it will be screened full-



runtime in another theatre. It is a mess having the same film playing differently in two theatres, but they said “We could do that”. It is a compromise, but it is a winning compromise, I think. You can see only the first half and maybe come back for the second – or you can see it full, if you like. People have the choice.

**MG:** And what about a DVD release in the Philippines?

**LD:** I think they are going to release it.

**MG:** What is the price of a DVD in the Philippines?

**LD:** It is very low because of piracy. Personally, I am not against piracy: piracy is part of the cultural revolution in our country. You see, there are a lot of films that circulate only on pirated DVDs in the Philippines, and the pirates are selling these DVDs for one dollar each. Among other things, you can buy Tarkovsky in the streets for one dollar. You can buy *Sunrise* (1927) by Murnau for one dollar, if you want. It's a cultural revolution, it is very socialist, very egalitarian. Pirates are granting the masses access to films, pirates are bringing films into people's homes. If it wasn't for piracy, how could these films reach people in the Philippines? So the DVDs sold for one dollar help creating awareness of cinema in our country: people now are aware of Tarkovsky, of Pasolini... *Sunrise, Blood of a poet* (1930), they are all circulating in the streets, I saw pirates selling them. The price is one dollar, so why not buying and watching?

But it is not just the idea of selling films to the masses for a low price... What matters is something more than money. What matters is that pirates are challenging the status quo by doing what they do: they are fighting the system. Feudalism and tyranny must be destroyed, starting from the streets where DVDs are sold for one dollar. It always starts from the streets, you know. That's why I love the pirates: they are more into cultural revolution than the people in the academy or the status quo critics in the country. And in *Norte* you can see Joaquin, the innocent wrongly accused, selling pirated DVDs in the streets: he is a poor man trying to feed his family, but he is involved in the cultural revolution, too.

**MG:** I remember that scene. However, my favourite scene in *Norte* is the one involving Joaquin's wife: a lawyer is explaining her “the law”, but she can't understand a word because she doesn't speak English...

**LD:** Law in the Philippines is written in English and it is a jargon-thing, so only lawyers and educated people who are *really* into English language can understand it. There are translations but they are not propagated, they are just kept somewhere – in some books, in some libraries, in some schools – while they should be given to the people as a journal, for the masses to understand that they have rights. The masses are usually blamed for being ignorant, but the ignorance is propagated and exploited by the system, because we live in a system that is not working for the people.